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we read: "Wir (*i. e.* Schiller, Goethe and possibly also Hofrath Schütz, who is mentioned in the preceding paragraph of the letter) sind der Meinung, dass Deutsche Schrift der lateinischen vorzuziehen sey." It is to be noted that in this instance Schiller uses the first person plural, not the first singular. He is stating not his own preference, but the decision of several.

In these earlier references no reason, no cause is given, it is simply the statement of a personal preference.

In later letters, from 1799 on, there is a change in Schiller's attitude. To the publisher Crusius he writes, November 29, 1799 (No. 1524a): "Ich wünsche *deutsche* Schrift zu den Gedichten, weil ich aus Erfahrung weiss, dass man ein Buch dadurch in weit mehr Hände bringt." Very similar are the words written to the Jena printer Göpferdt, May 20, 1800, regarding this same collection of poems (No. 1584): "Auch können Sie Herrn Crusius versichern, dass es eigentlich *sein* Vortheil ist, und nicht der meine, warum ich auf der Deutschen Schrift bestehe, denn mir ist bekannt, dass im Südlichen Deutschland viele, welche gern solche Werke kaufen, die lateinische Schrift nicht lesen können." Less suggestive is the following, taken from a letter to Cotta, dated October 8, 1802 (No. 1821): "Was die Ausgabe meines Theaters betrifft, so überlasse ich Ihnen ganz das wo und wie. . . . Zu lateinischer Schrift kann ich aus vielen Gründen nicht rathen."

Especially instructive, however, is the passage contained in a letter to Cotta relating to the printing of *Tell*. It bears the date May 28, 1804 (No. 1971): "Was den Druck betrifft, so überlasse ich es Ihnen ganz ob Sie gleich 2 Editionen eine in lateinischer, die andre in deutscher Schrift machen wollen. . . . Wollen Sie aber bei Einer Ausgabe bleiben, so wird sie wohl mit deutschen Lettern am besten seyn, weil der Tell doch auch vom Volke wird gelesen werden."

Just as in the period up to 1796 I noted but one passage advocating the use of German type, so in these later letters I ran across but one in which a preference for Latin type is

shown, but that one is also significant. It is in a letter to the publisher Crusius regarding the planned édition de luxe of Schiller's poems. It is dated March 10, 1803 (No. 1855): "Eine Prachtausgabe der Gedichte wird mir recht sehr angenehm seyn, und ich weiss auch, dass man im Publicum sie wünscht. . . . Lateinische Schrift ist zu einer Prachtausgabe wohl nothwendig."

Viewing these quotations as a whole, the following conclusions may, I think, be drawn. Schiller's personal preference was for the Latin type, and in the case of an édition de luxe, a "Prachtausgabe," where the book even as a book should appeal to the aesthetic sense, he deemed this type necessary to the end of his life. On the other hand, experience taught him that his works could gain widest recognition and popularity only if printed in German type—he tells us directly that in South Germany and among the humbler classes Latin type was not merely a hindrance to ready comprehension but at times, even in the case of lovers of literature, an insurmountable obstacle.

Naturally and rightly, Schiller subordinated his own artistic preference to the existing conditions of his day. It is, however, interesting to see how modern he really was.

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THE SEVEN LIBERAL ARTS IN LOPE DE VEGA'S *ARCADIA*

In the fifth book of Lope de Vega's pastoral novel entitled *Arcadia*,¹ composed between the years 1591 and 1594 and first published in 1598, the wise Polinesta conducts the shepherds Anfriso and Frondoso to an immense palace containing eight halls presided over by

¹For the best account of the *Arcadia*, see Dr. Hugo A. Rennert's monograph, *The Spanish Pastoral Romances*, 2nd edition, Publications of the University of Pennsylvania, Department of Romanic Languages and Literatures, Philadelphia, 1912, pp. 142-156, and the same writer's *Life of Lope de Vega*, Glasgow, 1904, pp. 100-104.

eight maidens, Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astrology, Music and Poetry. Each of these explains in verse to the shepherds the purpose and function of her art and the walls of each room are decorated with portraits of those who were regarded as the founders of that particular branch of human knowledge. We naturally expect to find here an allegorical treatment of the studies of the *trivium* and *quadrivium*, with the addition of poetry, indicating the progress attained in the seven liberal arts at the end of the sixteenth century. As a matter of fact, Lope de Vega copied almost literally the facts stated in the first six chapters of the *Vision delectable* of Alfonso de la Torre, probably composed between 1430 and 1440 and published about the year 1480.

I have shown elsewhere² that in writing the *Vision delectable* Alfonso de la Torre was indebted to the *Anticlaudianus* of Alanus de Insulis for most of his allegorical material, that the chapters on grammar, rhetoric, arithmetic, geometry and music are derived from Isidore of Seville's *Etymologiae* and that the chapter on logic is borrowed from Al-Ghazzālī's treatise on that subject included in his *Makāsid al-Falāsifa*. The author seems to have been ignorant of the revival of classical studies which characterized the reign of John II and standing at the very threshold of the Renaissance in Spain, he represents the state of knowledge in the rest of Europe in the Dark Ages. In composing his treatise, he was content for the most part to translate from the *Etymologiae* of Isidore of Seville which typifies the last stage and decadence of the age of compilations and he seems to have known little of the progress in the arts and sciences since that time.

² *The Seven Liberal Arts in the Vision Delectable of Alfonso de la Torre*, *Romanic Review*, Vol. IV. Chapters eight to nineteen of the First Part, which discuss the most important questions of scholastic philosophy and theology, are derived from the *Moreh Nebuchim* or *Guide of the Perplexed* of Maimonides. See J. P. W. Crawford, *The Vision Delectable of Alfonso de la Torre and Maimonides's Guide of the Perplexed*, Publications of the Modern Language Association of America, Vol. XXVIII, 1913.

It would be futile and tiresome to establish the "deadly parallel" by printing side by side the portion of the fifth book of the *Arcadia* dealing with the seven liberal arts and the first six chapters of the *Vision delectable*. The allegorical description of the seven maidens, and the account of the portraits representing the founders of the various arts are copied almost textually from the *Vision delectable*, and the poems in octaves describing the purpose and function of the studies included in the *trivium* and *quadrivium* are merely incomplete summaries of the facts stated by Alfonso de la Torre. Even the omissions were made in an unintelligent fashion and Lope's only addition is a brief discussion of the nature of poetry, including an inordinately long list of well-known and unknown Spanish poets of his time.

If we looked no further for evidence to prove the contrary, the study of the indebtedness of Lope de Vega to the *Vision delectable* would lead us to believe that the work of Nebrija, Hernán Núñez Pinciano, Luis Vives, Sebastián Fox Morcillo and other scholars of the sixteenth century, was fruitless. We must admit, however, that in seeking information concerning the seven liberal arts in a medieval work which was entirely inadequate and antiquated at the time of its publication in 1480, the great dramatist was sadly lacking in critical acumen.

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NOTES ON SIR WALTER SCOTT

In a recent article in *Modern Language Notes*¹ attention is directed to an interesting misquotation of Chaucer made by Sir Walter Scott in the *Antiquary*. The passage under consideration is the motto before the tenth chapter, and the author of the article reminds us that Scott was frequently inaccurate in quo-

¹ J. R. Schultz, "Sir Walter Scott and Chaucer," *Mod. Lang. Notes*, XXVIII, 246.